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How to work

# *Embroidery Stitches*



A Practical Method with

69 Illustrations

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# What is required for Embroidery

**The Needle.** — The needles generally used for embroidery are shorter than the sewing needles, the eye should be long and smooth.

The real embroidery needle (crewel) has a very long eye like the needle used for tapestry, but with a point.

The size of the needle should be chosen according to the cotton employed.

It should be a little larger than the cotton so that it can be threaded easily and prepare a sufficient passage in the material.

When the needle is too fine it is not easy to thread and when pulling the needle through you feel a resistance when you get to the beginning of the cotton. The thread breaks after having been ravelled, and on that account it is often thought that the cotton is not of a strong quality while this is only a result of a bad choice of the needle.

**Embroidery Cotton.** — The cotton is of a very great importance, as the beauty of the work depends mostly of its quality. The *Colton à Broder*

*Brillanté C. B à la Croix*, is all that can be desired as for its quality.

Its regularity, its suppleness and its brightness which lasts in



spite of a great many washings makes it agreeable to work with and with it you may obtain beautiful embroidery.

The Cartier-Bresson “Cross” mark is universally known and appreciated.

The *Colton à Broder Brillanté à la Croix* can be had in Nos 8, 12, 16, 20, 25, 30, 35, 40, 45, 50 and 60.

The skeins measure 22 yards.

The skein of embroidery cotton should never be wound or made into a ball.

Cut the skein af both ends and that way your needlefuls are of a convenient length. The skein may be plaited so as it will

not get entangled; anyway to prevent it from getting soiled or dull it can be wrapped up in a white paper cover leaving both ends out so as to pull the needlefuls as they are needed.

**The Scissors.** — Small pointed and sharp scissors are used. The end should be very sharp so that you may cut into the material with precision.

To cut out the different kinds of embroidery, follow the edge of scalloped buttonholing, special scissors with a small lenti on one of the points are used. This small lenti is placed underneath so as not to cut into the material.

**The Styletto.** — A styletto is necessary for eyelet work. It should be very pointed and smooth so as not to fray the material when put through.

**Oil-Cloth.** — The work which is to be embroidered is usually drawn out on a firm lining so as not to pucker the material when working the stitches tightly.

Oil-cloth has the inconvenience of sticking, not only on the fingers but on itself when it is folded while working. Glazed calico is used or more often plain white paper folded once or several times to make a thick lining.

To baste the work use according to its thickness a rather fine cotton so as not to spoil the material.

**Transfer of the designs.** — The design to be carried out is usually printed on a piece of material, it is often bought already printed, but you may transfer the design yourself by different processes.

The easiest to our mind is to trace out and then transfer with coloured transfer paper.

On transparent paper trace out the design required, then between the material and the design, place the transfer paper. Arrange the whole so that they will not move, with drawing pins, then follow the outlines of the design which is traced out with a pencil or a point of some kind so that the coloured part of the transfer paper will come off on the material giving all the lines of the design.

When the design is to be repeated several times (for instance when working initials) it is advisable to use the following process:

With a design traced out on transparent paper and using a very fine needle stick it through one or several thicknesses of fine and resistant paper, sticking very closely. This having been done on the wrong side, then placed in the desired position pass over the surface a pad, dipped in coloured powder which comes off on the material tracing out the outlines.



# EMBROIDERY

## THE STITCHES

Some of the stitches used in embroidery are the same that are used in plain needlework.

It is the way the stitches are arranged which modifies the effect.

It is impossible to give fixed rules as for crochet or knitting for instance. However the general principle may be given that the length of the stitches varies according to the material used.

The stitches should always be worked loosely enough so as not to set in loops, and tightly enough so as not to pucker the material.

Generally, short needlefuls should be used even when large spaces are to be covered.

Never make a knot in embroidery, a few stitches on the wrong side will be hidden by the embroidery. When the needleful is finished, work a few stitches under the work which has just been done or where the embroidery is to be continued.

These general principles will not be repeated.



## Outlining



FIG. 1

When beginning a piece of embroidery, work the outline, following exactly the design with small running stitches, taking very little of the material, so that they show very little on the wrong side.

The outline should always be done exactly, otherwise, the design would be deformed.

The same cotton is generally used as for embroidery; sometimes a little coarser cotton is used but only when the work is not fine.

# Filling in

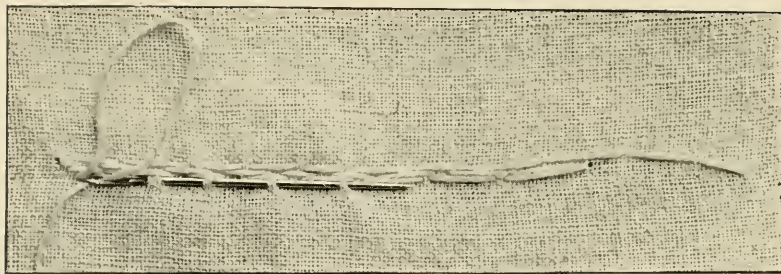


FIG. 2

Between the lines of the outlines work going one way and back, long running stitches, set alternately and repeat as often as necessary for the desired relief.



## Straight cord like Stitch

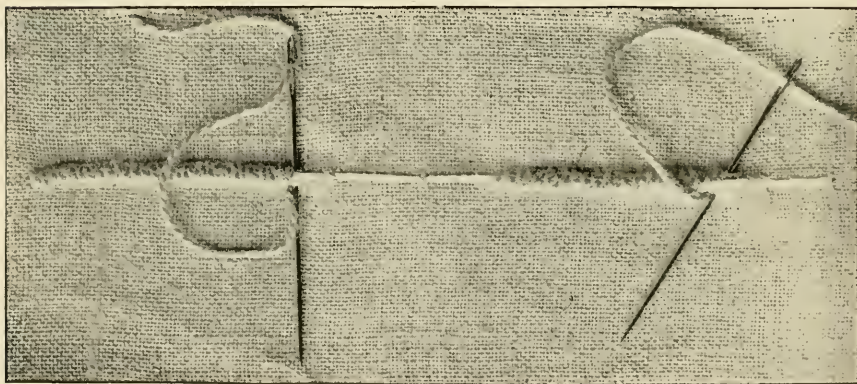


FIG. 3

Straight cord like stitch is worked from left to right over a simple or double outline according to the more or less round effect desired. The vertical stitches are worked side by side putting the needle in vertically.

Oblique cord-like stitch is worked in a similar way, but the stitches should be slanting towards the right. Put the needle in from right to left inserting it above the outline and bringing it out under it.

# Stitching



FIG. 4

When the back stitches are taken one into the other, it is called stitching. It is worked from right to left on a continuous line. When the stitches are distant from one another it is called rice stitch. They should be done pretty evenly, it is better to work them in straight lines. The stitches are horizontal or oblique as shown in the illustration.



## Crewel Stitch

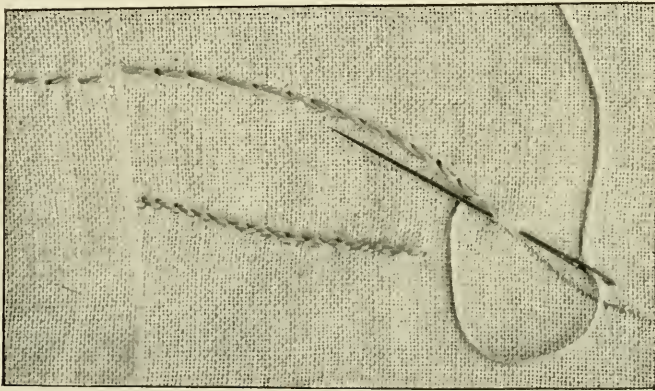


FIG. 5

There are a great many ways of working crewel-stitch, the result being about the same, that is why many workers are confused.

However some ways are quicker than others.

The stitches are always worked on a simple line.

As a rule the way the thread is twisted should be noticed so as to work the stitch in the same direction, that is to say : if the cotton is twisted from left to right you should put the needle in on the left and vice versa. That way the stitches are twisted in the same direction.

Crewel stitch is very easy to work on condition that the rules are followed exactly.



Crewel stitch it worked on the traced line passing the needle from right to left, starting again from where you have put the needle in previously so that the stitches are double.



## Outline Stitch

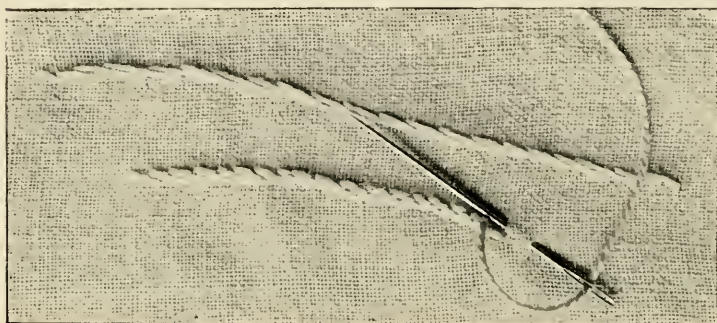


FIG. 6

This stitch is worked as the previous one with the difference that the needle coming out at the previous stitch is put in a little to the left so that the stitch is more twisted.

These stitches on the wrong side form back stitches:



## Stem Stitch

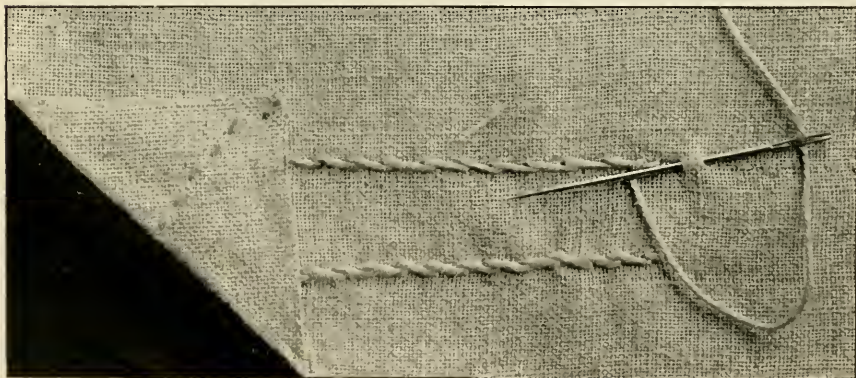


FIG. 7

It is a crewel stitch in which the last stitch goes half beyond the stitch worked previously.

On the wrong side the stitches do not meet, leaving between each the length of a stitch.



# Running Stitch

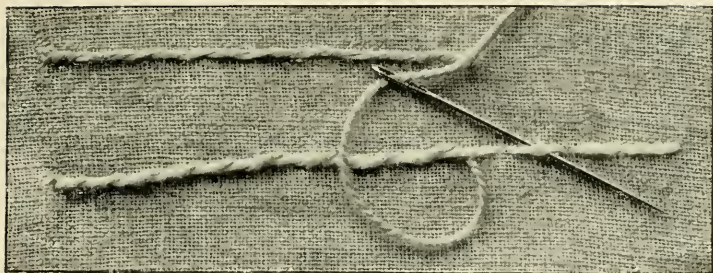


FIG. 8

This stitch is used a great deal for the kinds of work which should be quickly done.

Over the outline a long running stitch is done, then the thread left loose is covered by overcasting stitches, that is to say by passing the needle across in the stitches. To cover larger spaces several overcasting stitches are worked into very long stitches.



## Overcasted back Stitching

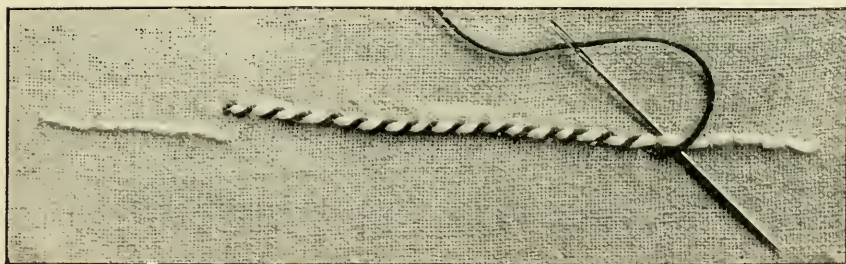


FIG. 9

To work letters on plain articles this stitch is very suitable.

Trace out the letter by working with white cotton, loose back stitches, then use red cotton for overcasting the back stitches. The stitches should be even and the needle should only pass once in each back stitch without taking the material.

This kind of embroidery is done in two colours, usually the back stitches in white and overcasted in red, sometimes vice versa.

# Laced back Stitching

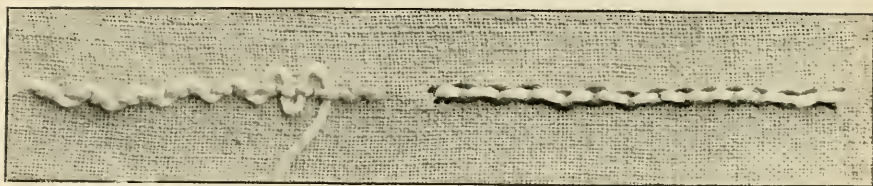


FIG. 10

Following the outline work loose back stitches; then with a second needleful pass the needle in the nearest stitch going from right to left, in the following stitch pass from left to right.

Work this variety of stitch in two colours.

If you pass again the second needleful working the stitches alternately, both sides of the back stitch are trimmed and it makes another kind of stitch.



## Couching

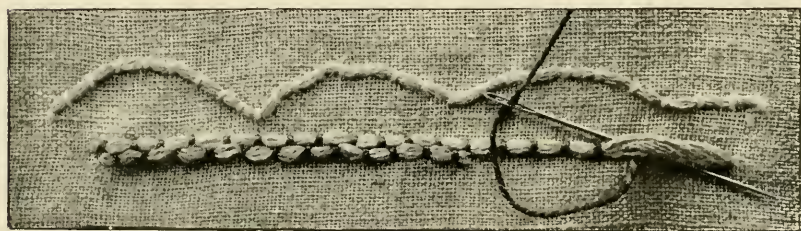


FIG. 11

Couching is used for filling in or for outlines.

Two threads are required, one coarse or several strands are used, the other one fine.

After having passed the coarse thread to bring it from the wrong side to the right put it down on the line which is to be followed. With a finer thread work over it and top-sew with a straight stitch.

Do not draw the foundation cotton too tightly. Sometimes the same shade of cotton is used but of another material, more often this stitch is worked in two colours.

# Buttonholing

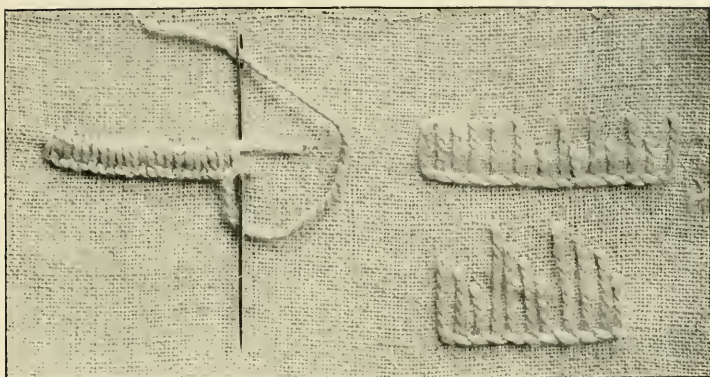


FIG. 12

Buttonholing is worked from left to right. The thread is placed outside of the outline and held down under the left thumb. Put the needle in above the space where the work is to be done, bring it out underneath going through the loop held down under the thumb. Then draw the stitch tightly being careful not to pucker the material.

All the stitches in real buttonholing are worked alike, very evenly and as close to each other as possible.

The design shows various buttonholing more or less spaced and of different heights. They are used then as an ornament. They are fancy stitches. They are worked in the same way but set further apart.



## Double back Stitch

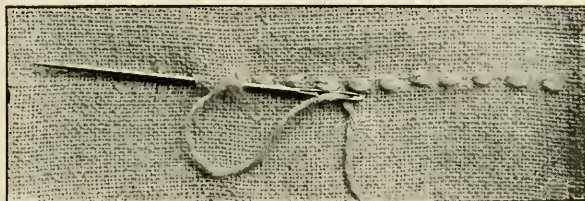


FIG. 13

It is simply worked by making two back stitches in the same holes, the needle passing the same way twice.



# Double back Stitch with French knots

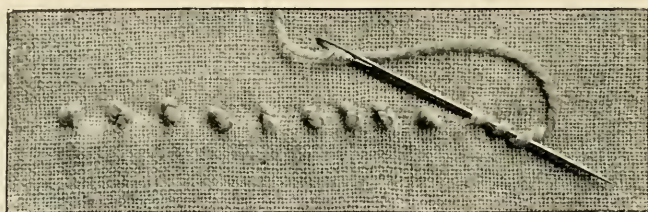


FIG. 14

When the needle has been inserted in the place where the french knot is to be made, place the needle where the thread comes out and by taking some of the material it is kept in place. Then put the left thumb under the point of the needle, twist the thread two or three times round the needle, then placing the thumb on the threads which have just been twisted push the needle and the rest of the needleful through the material. Push the knot with the nail of the right hand, then insert the needle close to the stitch.

This stitch is often worked without putting the needle through the material before twisting the thread. In this case it should be held tightly with the left hand. The result is the same however.



## Bullion knots

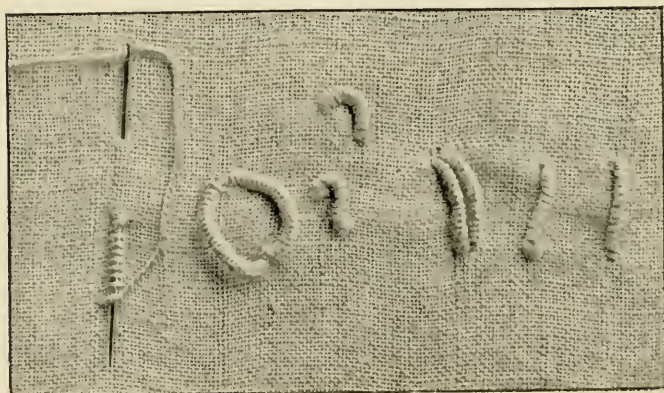


FIG. 15



Bullion knots are worked almost in the same way as french knots. the result being quite different however.

The illustration shows different kinds of this stitch. It is used to work rapidly small leaves or flowers.

To work a leaf put the needle in at one end of the leaf, then bring it out at the other end, drawing it only one half of its length.

Put the left thumb on the eye of the needle while twisting the thread round the needle with the right hand as often as required to cover the space which is to be trimmed.

Put the left thumb on the twists to hold them well and push the needle and the rest of the needleful through them always holding them in place. To work this stitch a real embroidery needle should not be used, the eye being too wide could not pass through the twists.

The stitch should be twisted in the same direction as the twist of the working thread.

To finish bring the point of the needle back to where it has been put in at first.



## Chain Stitch

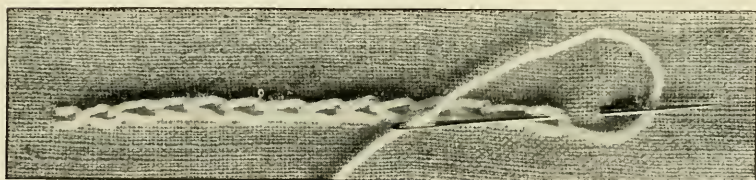


FIG. 15

This stitch is sometimes used as an ornament. More often it is used to mark plain linen.

Put the needle in on the wrong side to bring it out on the right side. Hold the thread under the left thumb and put the needle in the same place to bring it underneath at the required distance. It comes out in the loop of the thread forming thus a ring. Keep on putting the needle in always in the previous ring and quite near the place where it was brought out previously.

# Twisted chain Stitch

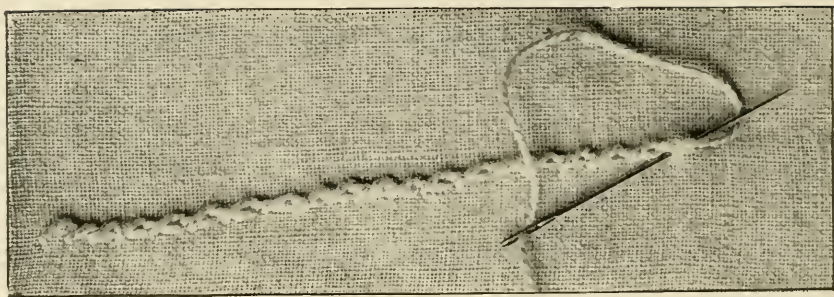


FIG. 17

This stitch is worked as plain chain stitch. it is used as an ornament and is more decorative and not so common.

Work the stitch on an outline bringing the needle out on the right side. Hold the thread under the left thumb so as it forms a loop and put the needle in as is done for chain stitch where the last loop was made but outside and on the left of the latter. Bring out the needle in the loop of this thread and you have a twisted loop.



# Fancy chain Stitch

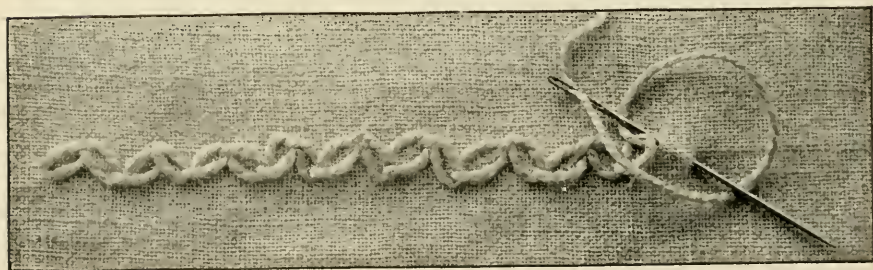


FIG. 18

This stitch is a kind of chain stitch. The stitches are worked alternately on the right and on the left; the needle is put in slanting and the thread turned outwards so that the needle which is put in a little under the previous loop forms a long loop.

The illustration shows very plainly how the work should be done.

# Loop Stitch

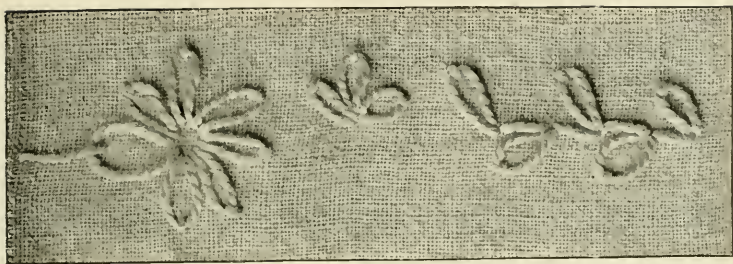


FIG. 19

Loop stitch is somewhat like the different chain stitches and is worked in the same way with the only difference that the loop is held down by a stitch worked over its extremity.

The illustration shows that it may be used for flowers and foliage.

It shows a flower being executed, three small leaves forming a shamrock and a stem.



## Coral or feather Stitch

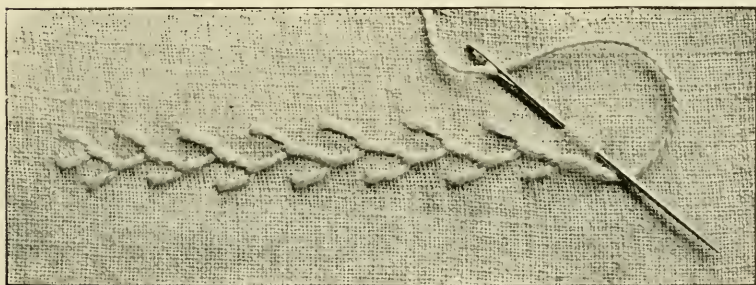


FIG. 20

This stitch is worked somewhat like buttonholing, the thread should always be held down under the left thumb so as to form a loop on which the needle is passed. The working thread is turned towards the way where the needle is going to be put in.

Put the needle in slanting. The width of the stitch, the way the needle is placed may be changed as desired but they should remain the same on the whole length of the work. The shape of this stitch depends of the way the needle is slanted and the place where it has been put in. They may be modified easily. To work plain feather stitch, work alternately one stitch on the right and one on the left.



# Double or treble feather Stitch

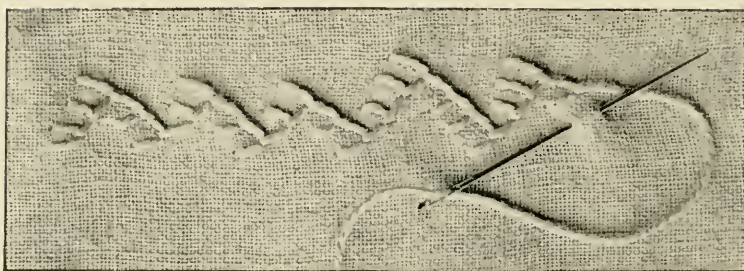


FIG. 21

This stitch is worked in the same way as plain feather stitch, but you work two stitches towards the right and two towards the left for double feather stitch; three towards the right and three towards the left for treble feather stitch.

The illustration shows plainly that the double and treble stitches should be worked at even distances on each side.



## Fancy loop Stitch

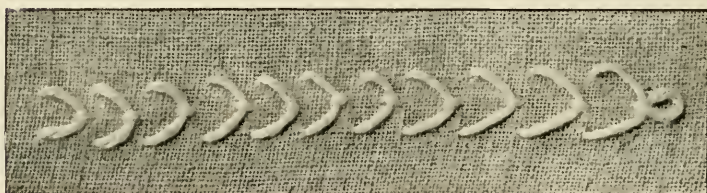


FIG. 22

This stitch is somewhat similar to feather stitch and Plain loop stitch and can be worked in different sizes as shown in the illustration; the last stitch holds down the loop already formed. Bring the needle out on the left to put it in at the same height on the right and it comes out in the middle at some distance underneath.



# HEAVY EMBROIDERY

## Satin Stitch

Satin stitch is real embroidery. It is worked over an outline with a padding or filling in to give the work the relief needed.

Straight or oblique stitches worked over the padding constitutes embroidery. When it is carefully worked with good cotton as the embroidery cotton *Brillanté à la Croix*, Beautiful pieces of embroidery can be made.

## Dots worked in Satin Stitch

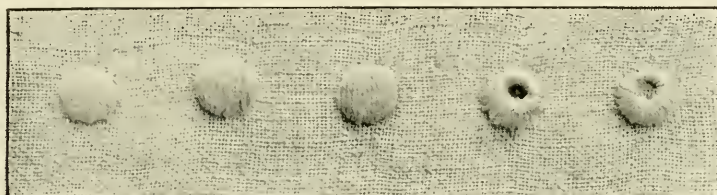


FIG. 23

These dots add a great deal to the beauty of embroidery but they must be very carefully done and be perfectly round.

So as to work perfect round dots, you should not when padding, cover the outlines as they are a guide to work evenly.

We reproduce heavy dots and an eyelet worked half with satin stitch and half with cord like stitch, with an open worked centre while the following one is not open.

## Different ways of working dots

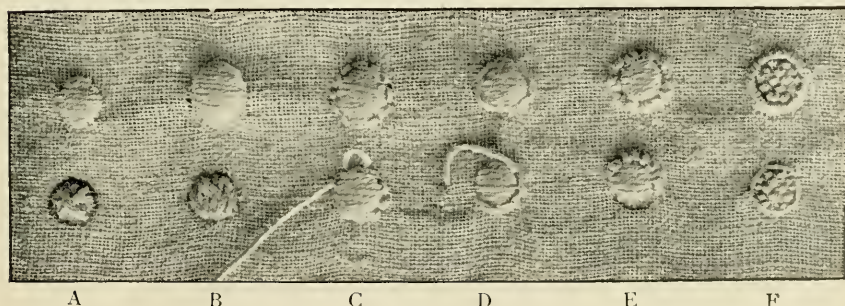


FIG. 24

The dot A is worked in satin stitch, the filling in being a double cross stitch. When embroidering follow the outline exactly.

The dot B is also worked in satin stitch but filled in in a different way : stitches are run from one side to the other but without reaching the outline. The embroidery is worked in the opposite way that the padding has been done : so as to have a perfectly round dot put the needle in always on the outline of the drawing.

The dot C is worked in satin stitch and surrounded by a back stitch.

The dot D is surrounded by a stem stitch, while the dot E has a row of french knots around it.

The dot F has its centre filled with rice stitches worked very evenly with a cord like stitch around it.

In the top row shown in the illustration the dots are finished, under each of these the same dots are shown while being worked.

## Different ways of working Leaves

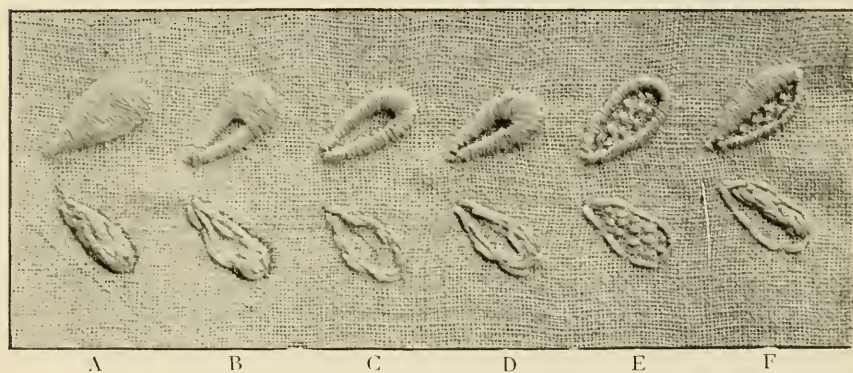


FIG. 25

The leaves can be worked round or pointed. When a pointed leaf should have a very fine point, after padding it, you should bring out the needle at the extreme point and put it into the material taking only one thread of the material : keep on embroidering and the leaf is pointed at the extremity.

The leaf A is first padded lengthwise, then covered over with close stitches worked from right to left.

The leaf B is worked in straight satin stitch.

A cord like stitch wider at the top is worked round the leaf C.

Then satin stitch leaving the centre forms the leaf D.

The leaf E has its centre filled with rice stitch with a cord like stitch around it : while the leaf F is worked half with satin stitch and half with rice stitch and a cord like stitch around it.

Small or large leaves separated in two embroidered with satin stitch and rice stitch are always very effective in embroidery.

## Flowers worked in flat Satin Stitch

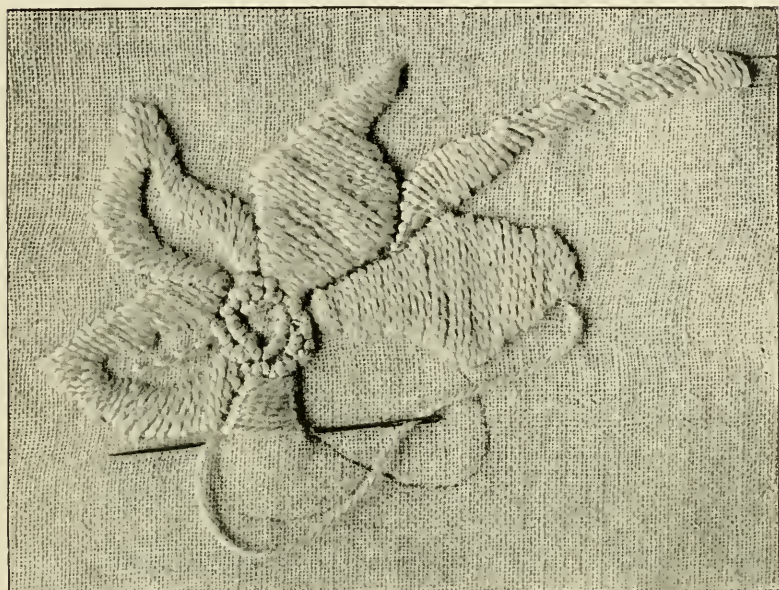


FIG. 26

Flat satin stitch is worked without any outline or padding: the stitch is the same as satin stitch. It is worked straight or sloped.

Sometimes as is shown in the illustration the edge of the leaves only is embroidered to leave the middle free. In the middle forming the centre work rice stitches.

## Spray worked in Satin Stitch

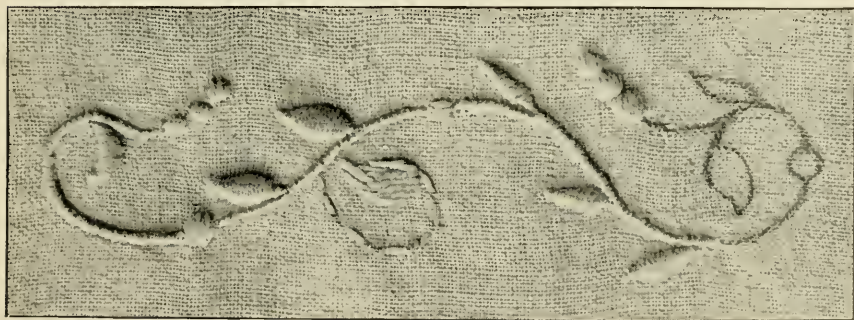


FIG. 27



This spray shows small leaves and dots worked in satin stitch. The stems are overcasted. A stem and a leaf outlined and padded are shown, ready to be embroidered.

## Initials

To work initials properly it is necessary to baste them first straight on a firm lining : oil cloth, glazed calico or paper; then work the padding or filling in after having traced out the work (fig. 28 .



FIG. 28

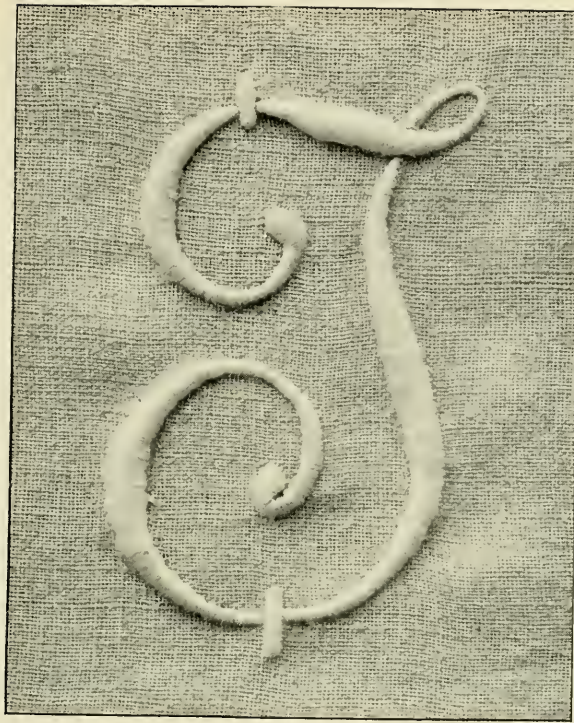
Tracing out and padding well are two things absolutely necessary to obtain pretty embroidery. (See tracing out and filling in).

Initials are padded with big long stitches, a few only where it should be fine, one above the other when high relief is desired and always thicker towards the middle.

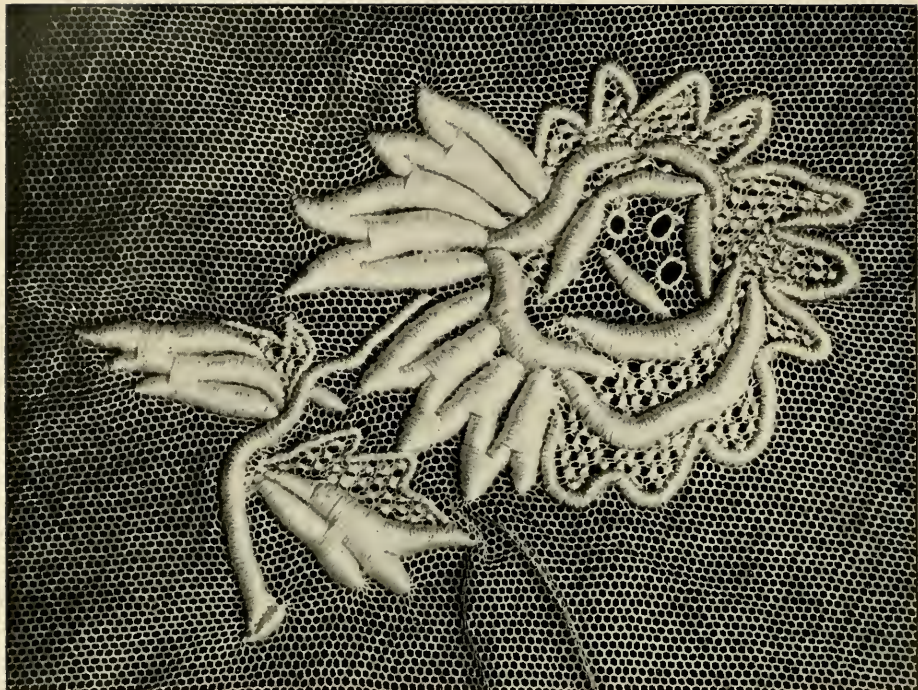
When the padding is very important, a sloped stitch is sent at the end which holds and tightens the long stitches.

It is better to use the cotton which is employed for the embroidery, for a coarse cotton takes away from the handsome appearance of the work. The initial being well filled, begin embroidering with satin stitch.





Monograms worked in satin stitch with open work and rice stitch, with the *Colton à Broder Brillanté à la Croix*, C.B n° 60.



Embroidery on net worked in satin stitch, cord like stitch and rice stitch with the *Coton à Broder Brillanté à la Croix*, C·B n° 20.



Monograms worked in satin stitch with open work stitches and rice stitch with the *Coton à Broder Brillanté à la Croix*, C·B n° 60.



# BUTTONHOLING

The outline and filling in are done as we have explained before.

It is not necessary to give further explanation on how buttonholing is worked (see fig. 12).

The pictures given here show very plainly also how to do the work.

For scalloped buttonholing the stitches should be made longer or shorter according to the shape and the size of the scallops, however the stitches should always be equally tight.

When reaching the points the stitches should be made shorter very carefully so as to reduce them to almost nothing; work very tightly at the extremity.



## Pointed scallops

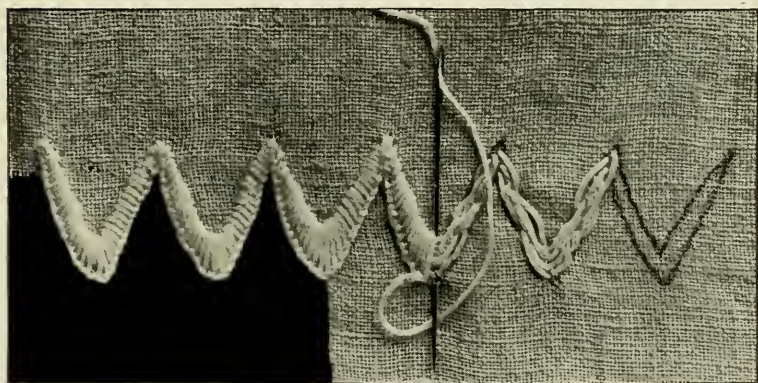


FIG. 29

When buttonholing pointed scallops it is necessary to tighten the stitches on the inside edge and leave a little more space on the outward edge.

This is done so as to form the point which should be very neatly drawn.

The way the stitches are slanted should also be noticed so that they are exactly straight at the point.



## Round Scallops

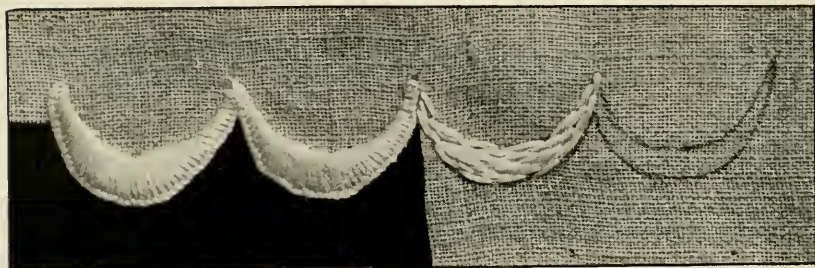


FIG. 30

It is the easiest to work; the points should be well decreased.

## Fancy Scallops

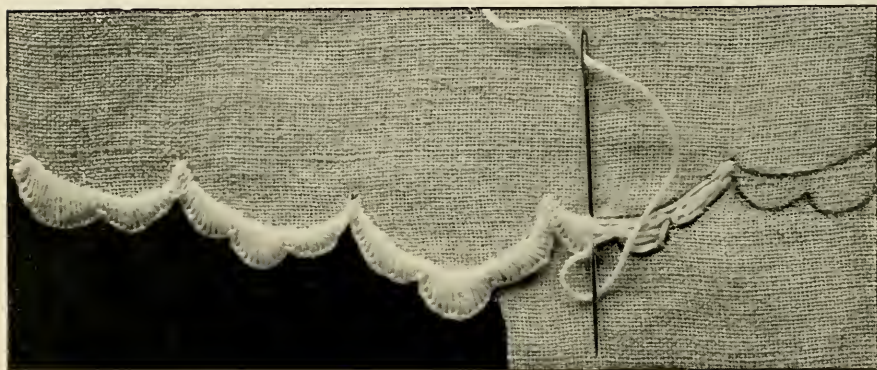


FIG. 31

It is a large scallop with small ones in between.

Our illustration shows the working of a fancy round scallop buttonholing.

This can also be made with pointed scallops.



Satin stitch embroidery with rice stitch and open work, worked  
with the *Coton à Broder Brillanté à la Croix*, C.B n° 50.





Colbert embroidery worked for sheets and pillow cases,  
with the *Coton à Broder Brillanté à la Croix*, C.B n° 20.



# Richelieu Embroidery

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Richelieu embroidery is composed of buttonholing worked on a plain outline which follows the traced out design.

With a few point lace stitches in the middle of the flowers or the pattern it is called Colbert embroidery.

This kind of work is also done with bars of buttonholing. These bars are plain or with picots.



## A design for Richelieu Embroidery

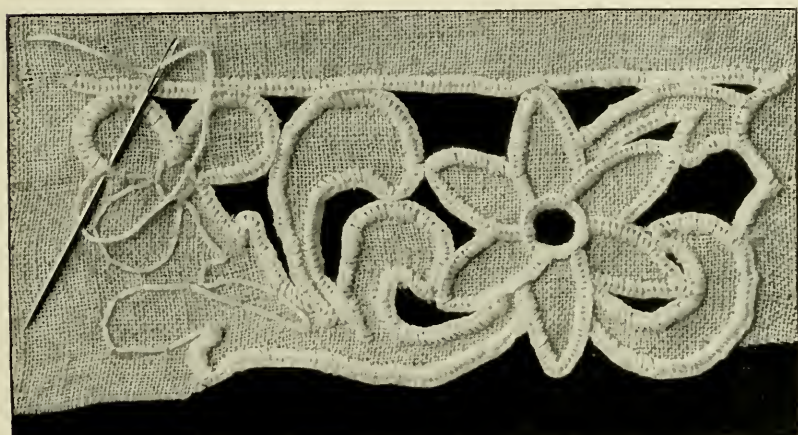


FIG. 32

The buttonholing is worked always the same width.

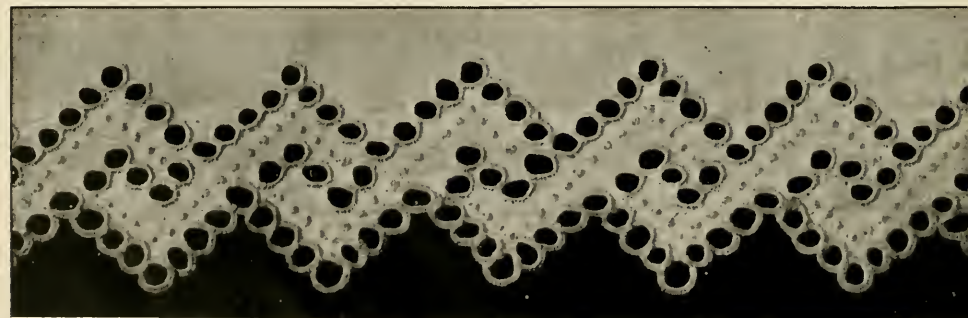
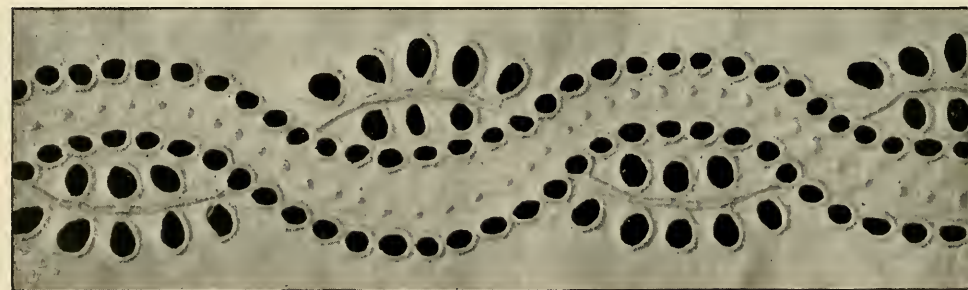
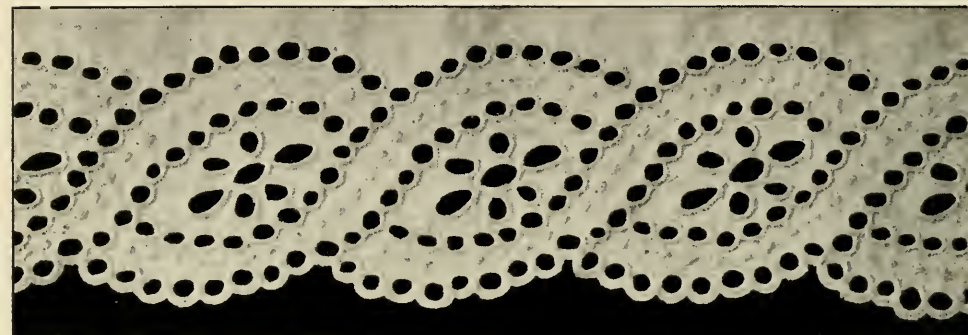
This kind of work is also done with bars of buttonholing. These are plain or with picots.

The buttonholing is worked always the same width. The stitch should be turned on the side where the material will be cut out that is to say outside of the drawing.

It is only when the work is finished that the material is cut out with great care.

When there are bars to be done it is better to work them while outlining and buttonholing afterwards so that the latter will keep them firmly fastened in their place.

The bars which form the open work part are not taken into the material, the latter being cut out underneath.



Eyelet work or madeira embroidery worked with  
the *Coton à Broder Brillanté à la Croix*, C.B n° 40.

# Eyelet Work

Eyelet work very much in vogue now is very easy to do. While satin stitch has to be perfect to be effective eyelet work will have a very pretty effect in spite of its being far from perfect.

Eyelet work is made with a cord like stitch which follows an outline round the parts of the material which are cut out.



## Cord like Stitch Eyelet

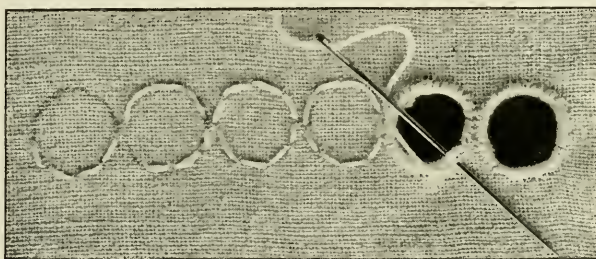


FIG. 33

The leaves and eyelets are worked in the same way: trace out the outline with small running stitches, then top sew the cut out edge with small stitches worked very closely.

For the small eyelets the styletto is sufficient to mark a round hole which you top sew afterwards; but for the large eyelets or those worked in very fine material cut the material with pointed scissors and open it giving it a round shape with the styletto.

Very large eyelets should be cut in the centre to form a cross, then put the material underneath all round using the needle. All that is to be done is to top sew the edge.

When you have a row of eyelets close to each other to work, only trace out half of the rings passing from the upper part to the lower part.

When coming back the outlines run in opposite directions which makes it stronger.



## Shaded Eyelets worked in Buttonholing and cord like Stitch

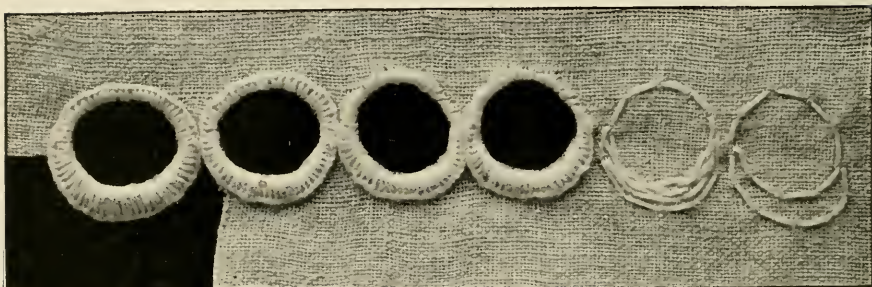


FIG. 34

By padding one half and only outlining the other half you work shaded eyelets; they can be made entirely in buttonholing or half buttonholing, half cord like stitch.



## Leaves worked in cord like Stitch and Leaves worked in cord like and Satin Stitch

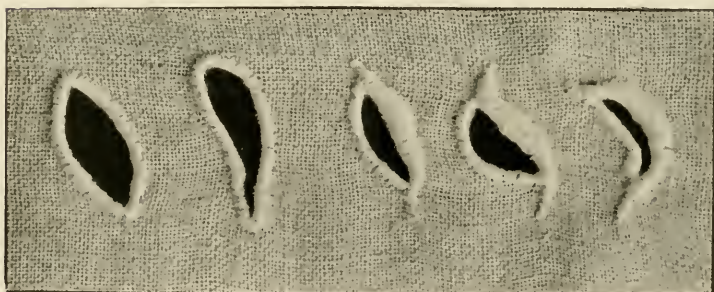


FIG. 35

The leaves are worked exactly the same way as eyelets, cut always with the scissors but without cutting out any of the material; slip it under with the needle and top sew.

Shaded leaves are padded on one side and outlined only on the other.

## A design for Eyelet work

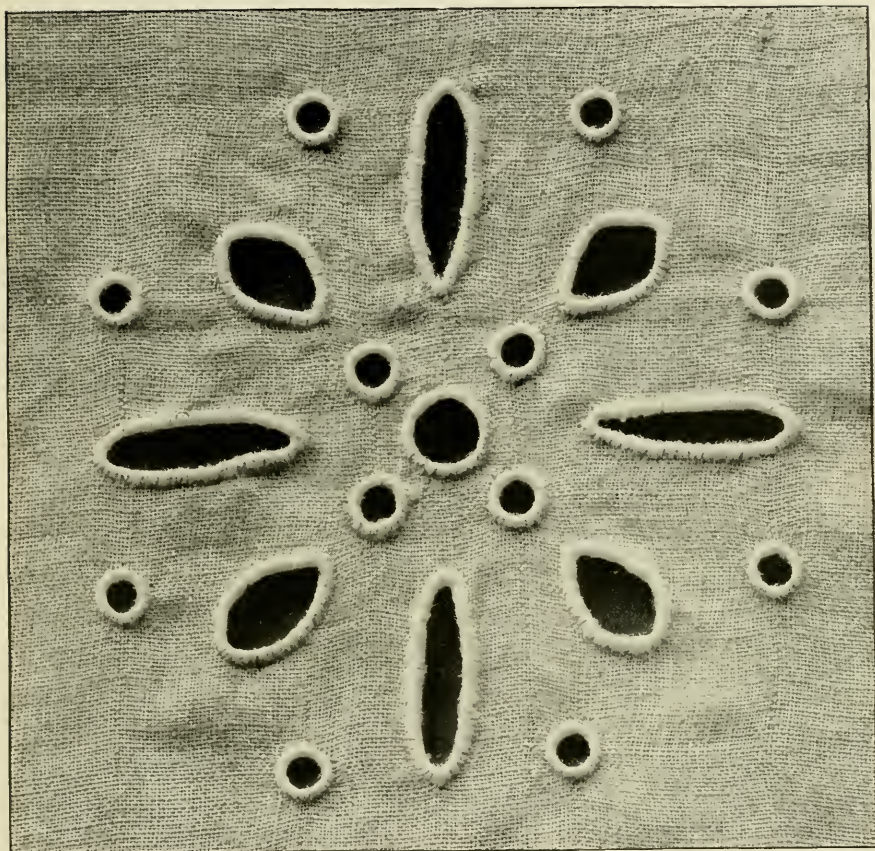
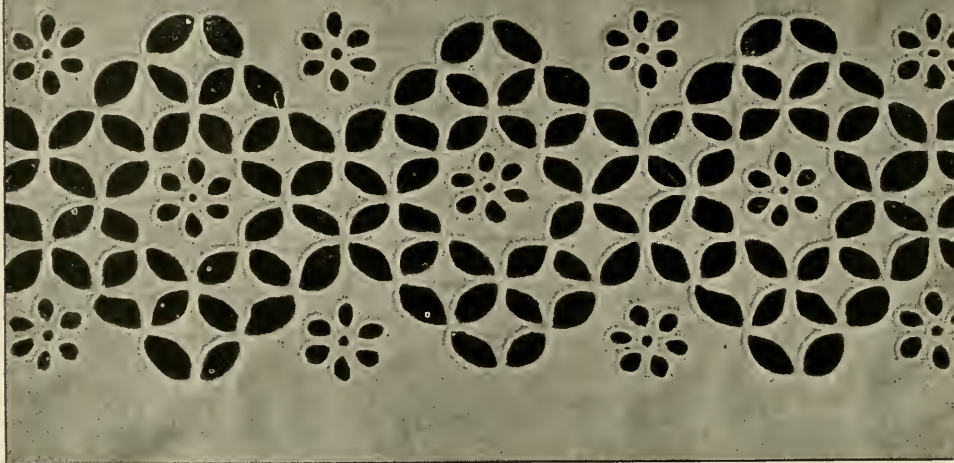


FIG. 36

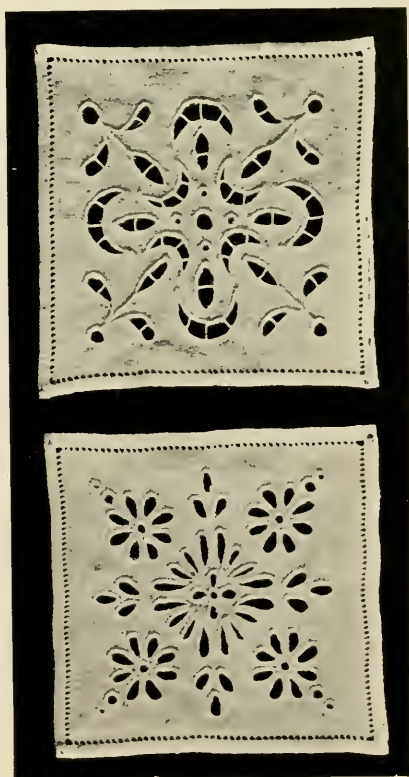
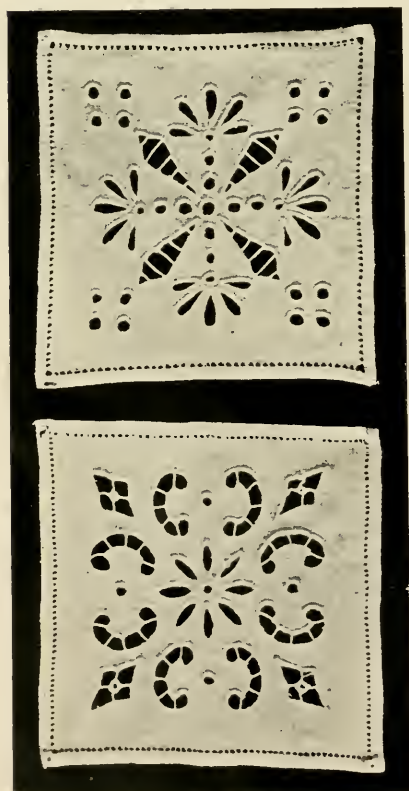
The eyelets are opened with the styletto, the centre eyelet only is cut in the shape of a cross. The long leaves and the round leaves are cut with small scissors.

On the outline work a cord like stitch or top sew very tightly but not enough to fray the material.





Eyelet work done with  
the *Coton à Broder Brillanté à la Croix*, C.B n<sup>os</sup> 35 or 40.



Squares of eyelet embroidery worked with  
the *Coton à Broder Brillanté à la Croix*, C.B n<sup>o</sup> 25.



# Old fashioned Embroidery

Old fashioned embroidery is very similar to eyelet work, it is always open work designs which you top sew but the edges are joined together by cord stitch bars.



## A design for old fashioned Embroidery

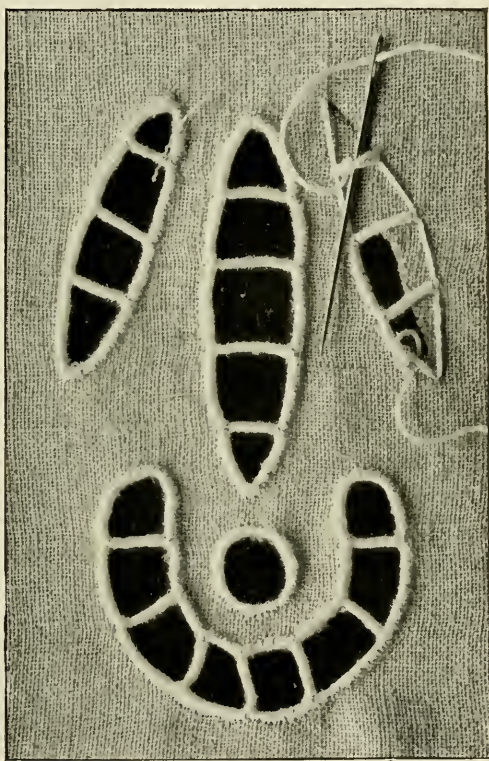


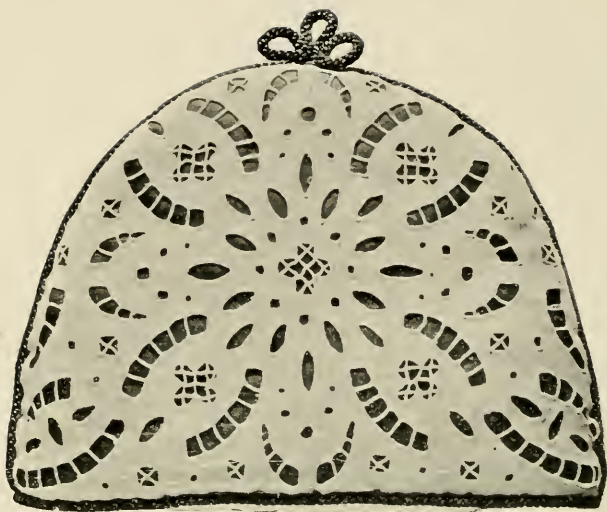
FIG. 37

Begin by outlining the design on one side; following the outline on the second side work the bars and finish them right away.

Three threads are sent between the edges and come back over them to form a cord without taking the material under them. This brings you back to where you started from, and then continue the outline. Cut the material to work a cord like stitch as for eyelet work.

The drawing shows part of the work when finished and also the work while being done for the bars and the cord like stitch.

For old fashioned embroidery use a rather coarse cotton.



Tea cosy worked in old fashioned embroidery and eyelet work with  
the *Coton à Broder Brillanté à la Croix*, C-B n° 25.

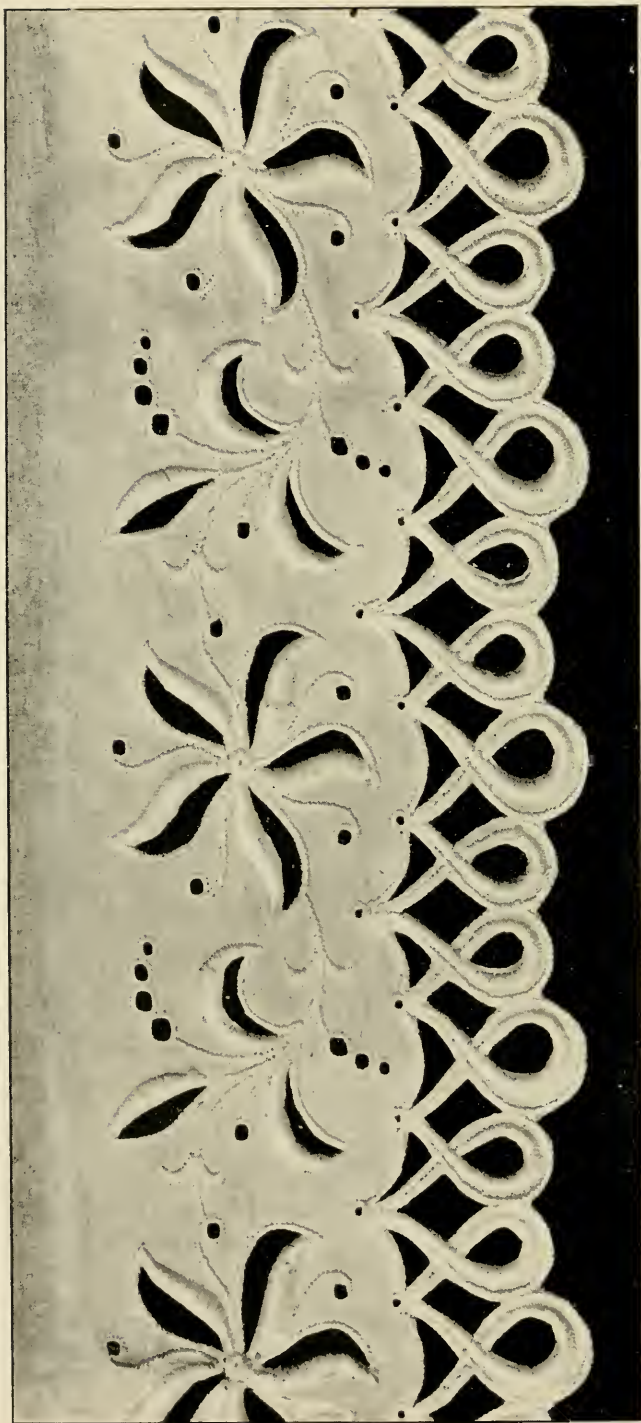


Case worked in old fashioned embroidery and eyelet work with  
the *Coton à Broder Brillanté à la Croix*, C-B n° 25.

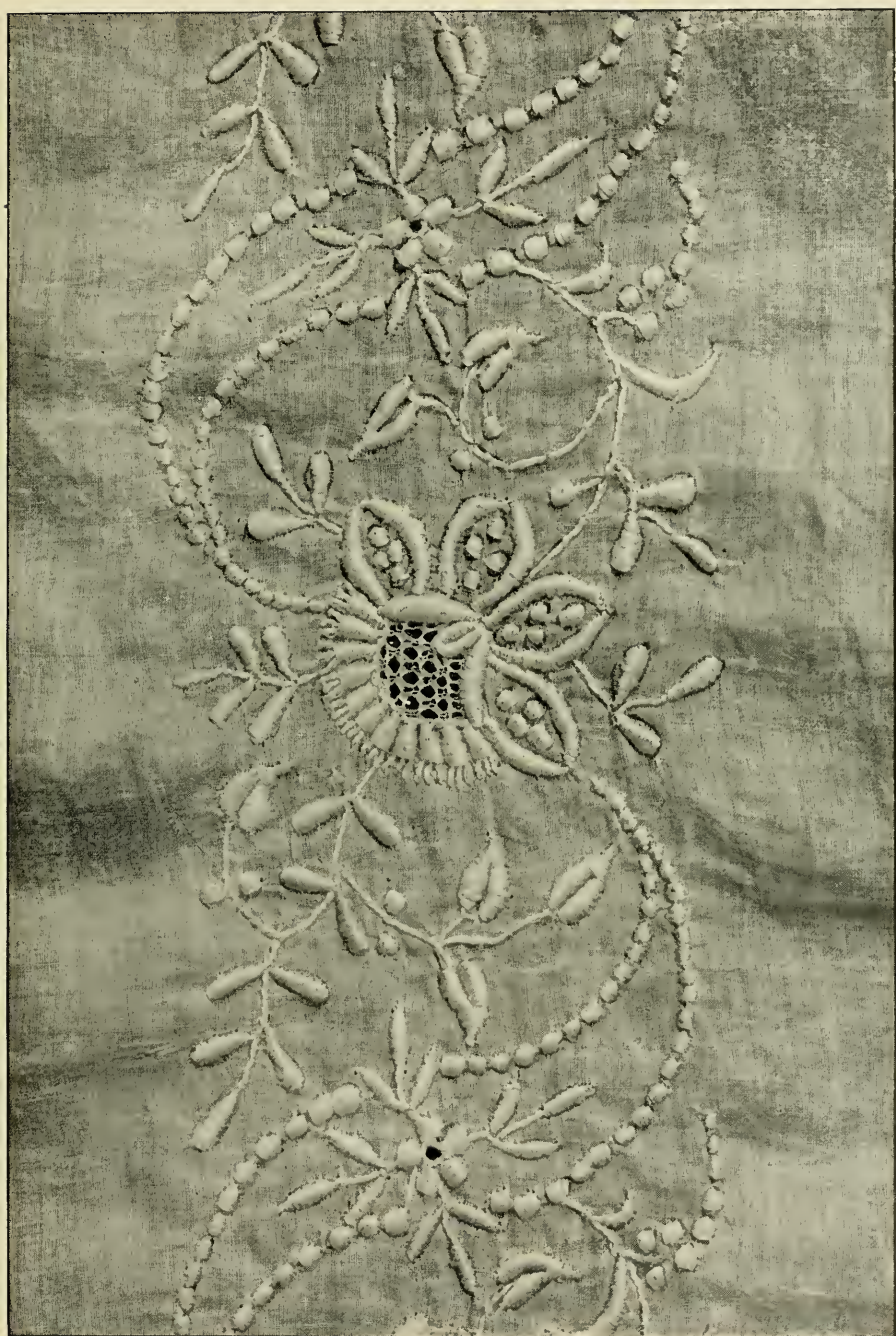


Squares of old fashioned embroidery and eyelet work done with the *Coton à Broder Brillanté à la Croix*, C-B n° 25.

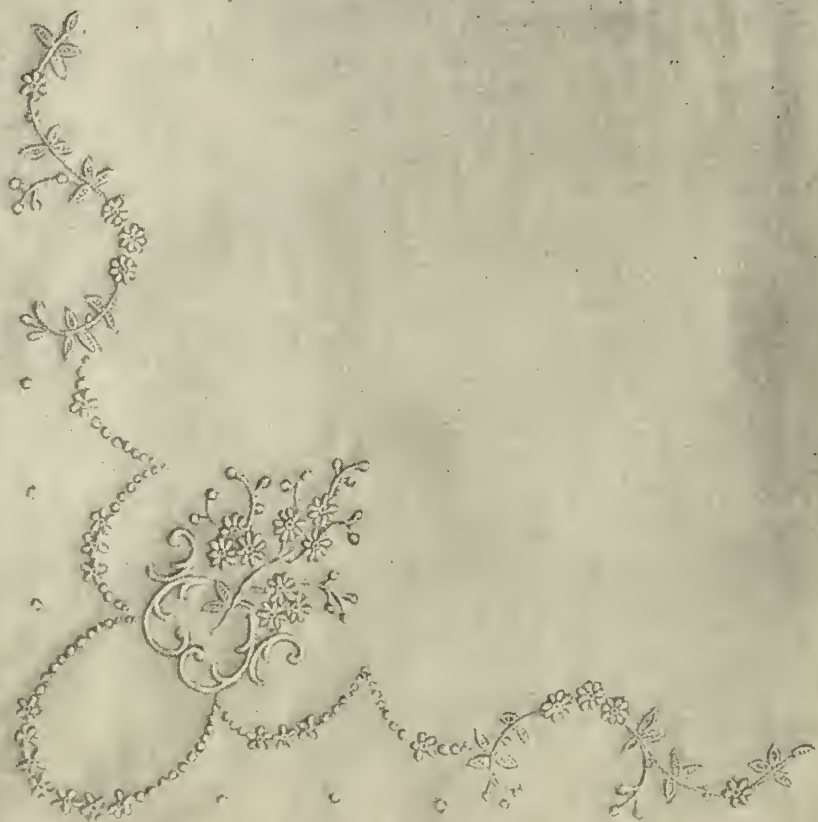




Eyelet work made with  
the *Coton à Broder Brillanté à la Croix*, C.B n° 25.

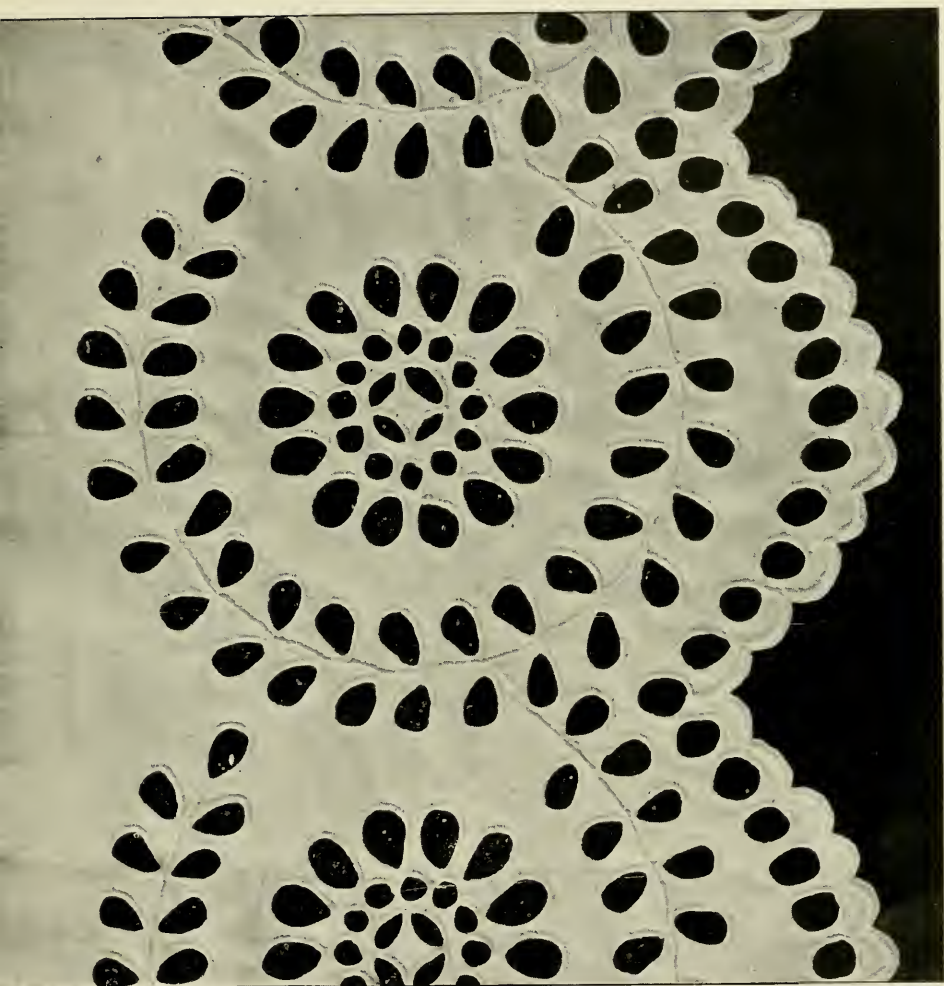


Satin stitch embroidery with dots and open work worked with the *Coton à Broder Brillanté à la Croix*, C.B n° 30.

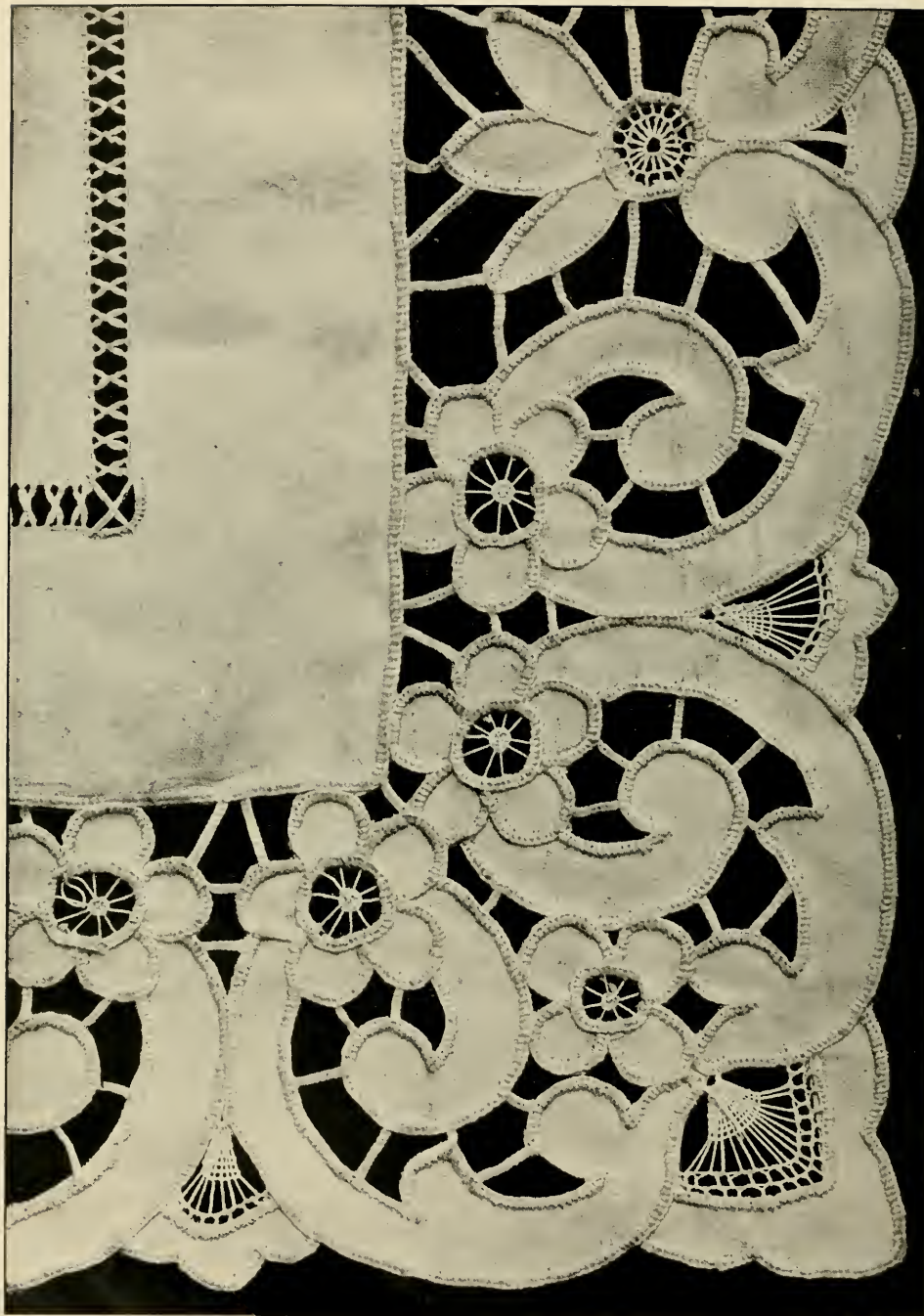


Handkerchief embroidered with satin stitch with  
the *Coton à Broder Brillanté à la Croix*, C-B n° 60.

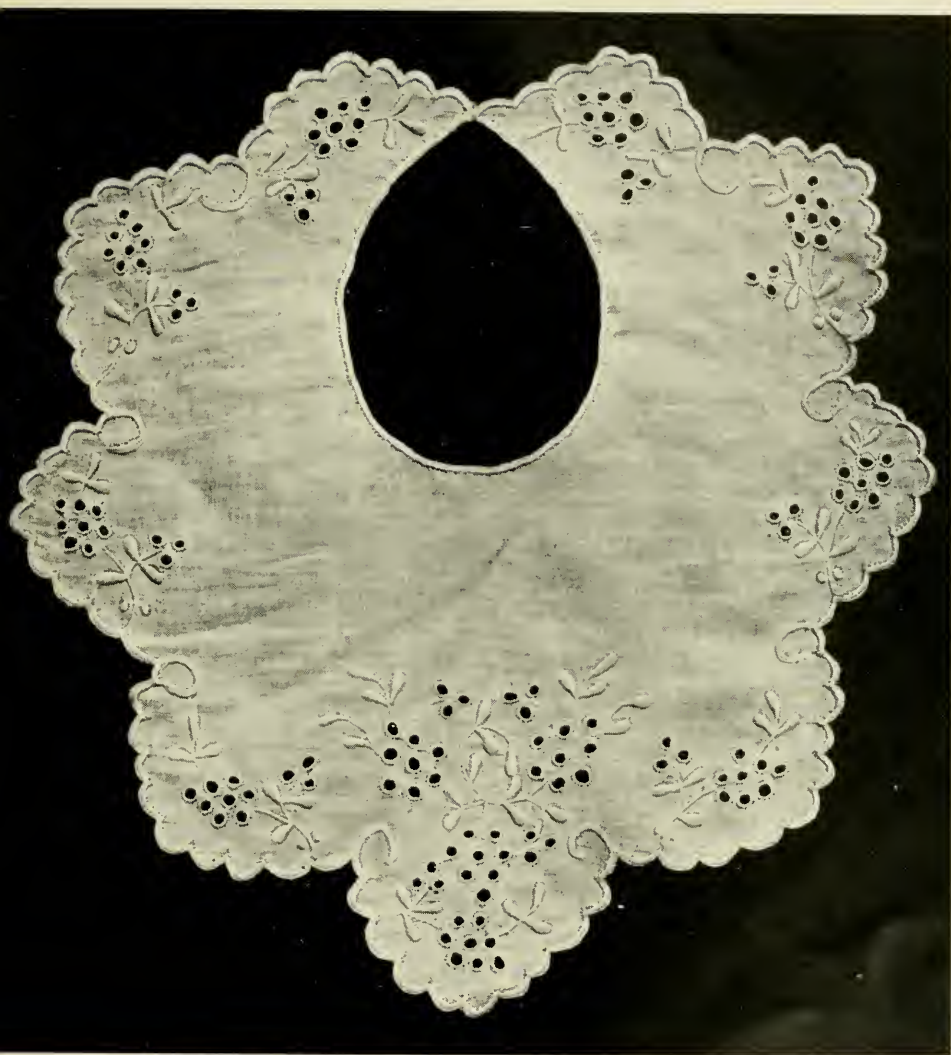




Eyelet embroidery worked with  
the *Coton à Broder Brillanté à la Croix*, C.B n° 40.

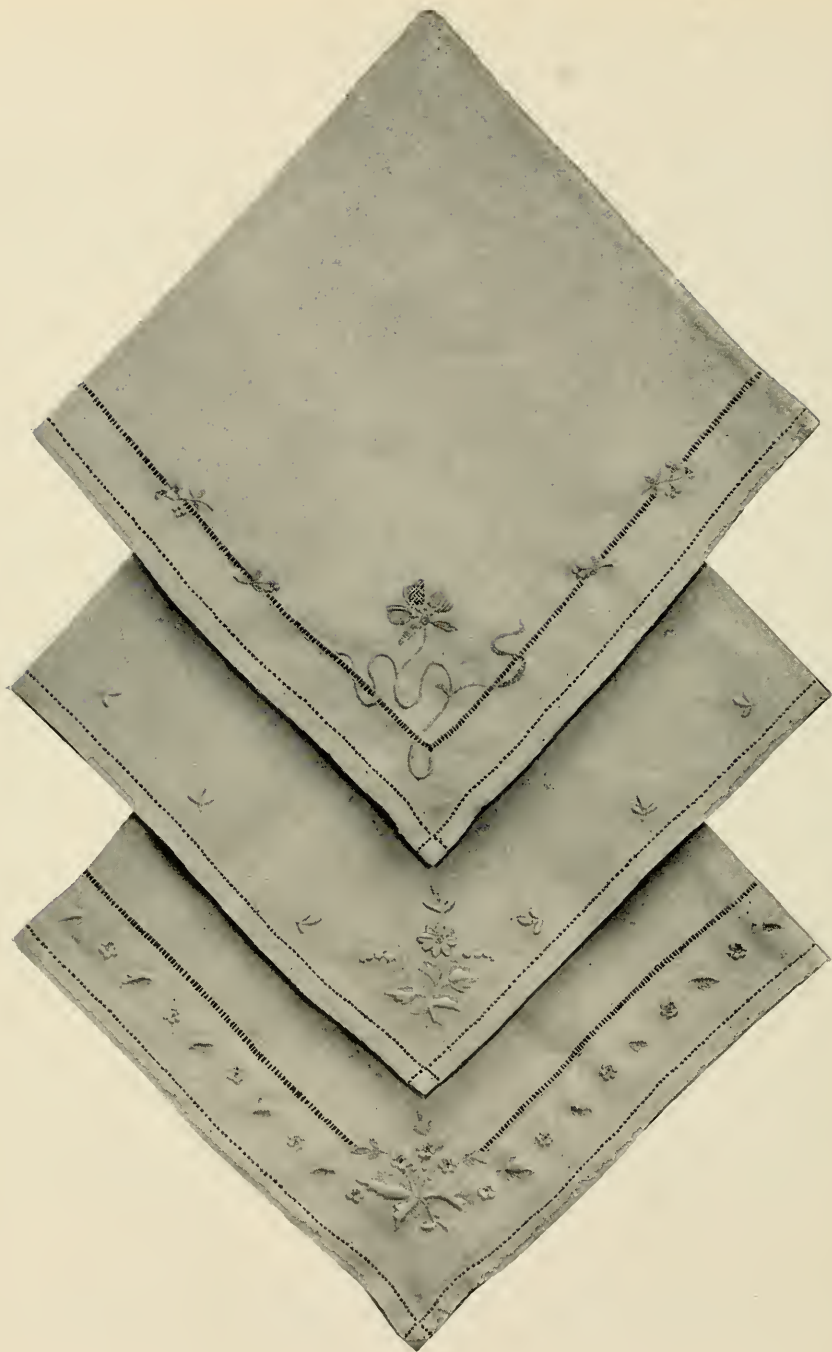


Colbert embroidery for sheets and pillow cases worked with the *Colton à Broder Brillanté à la Croix*, C-B n° 20.

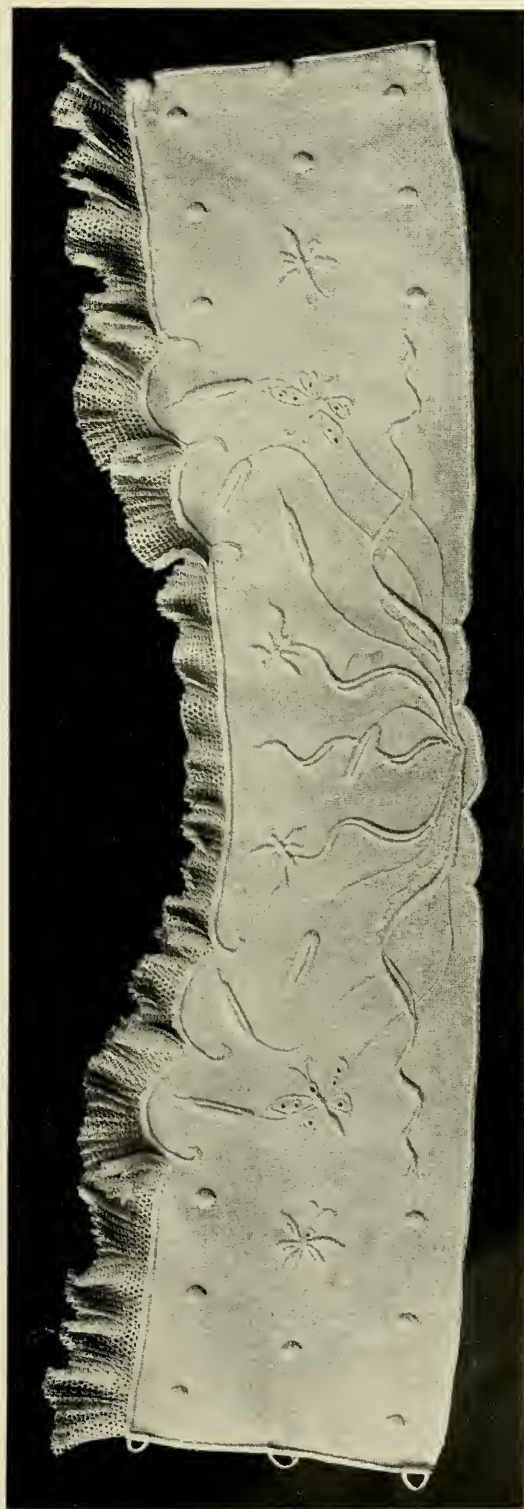


Bib worked in eyelet work with  
the *Coton à Broder Brillanté à la Croix*, C.B n° 40.

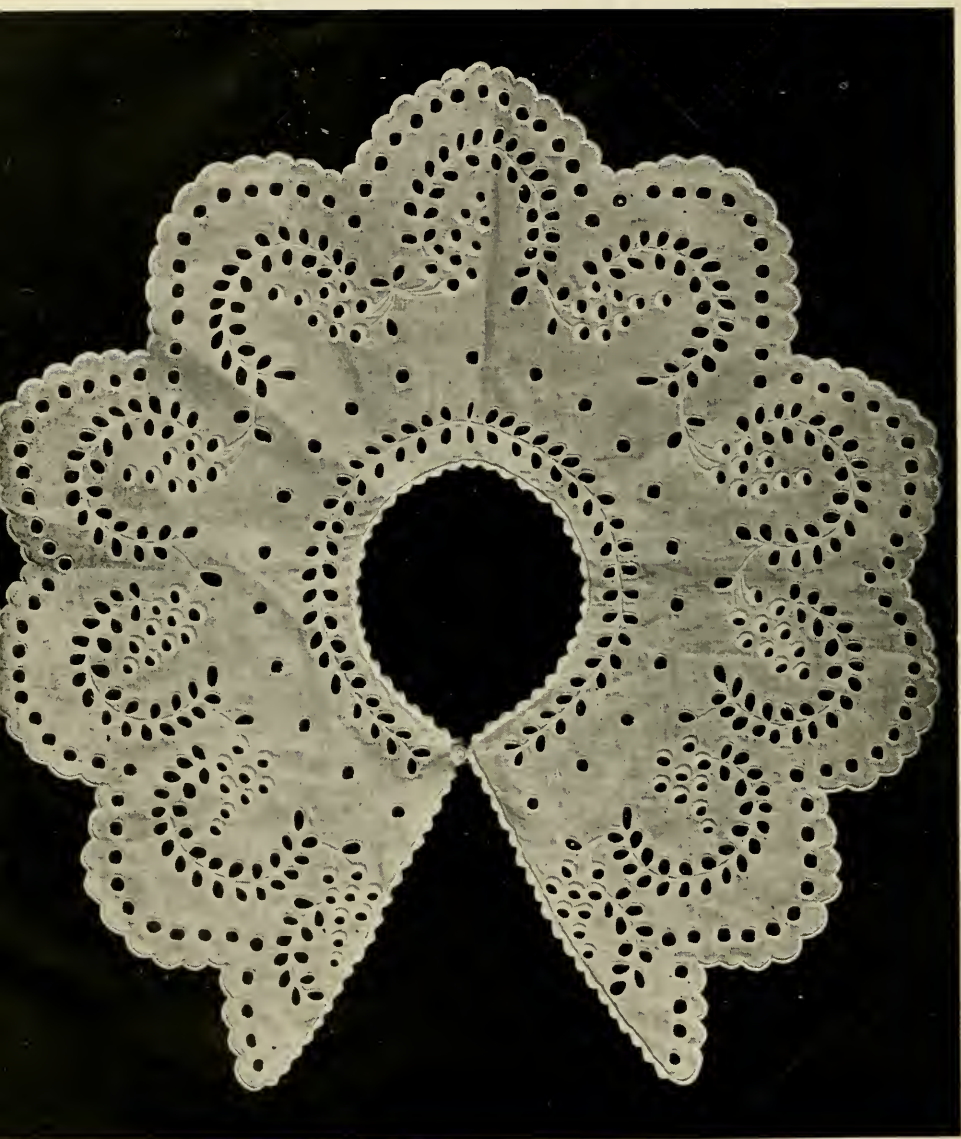




Handkerchief embroidered with satin stitch with  
the *Coton à Broder Brillanté à la Croix*, C-B n° 60.

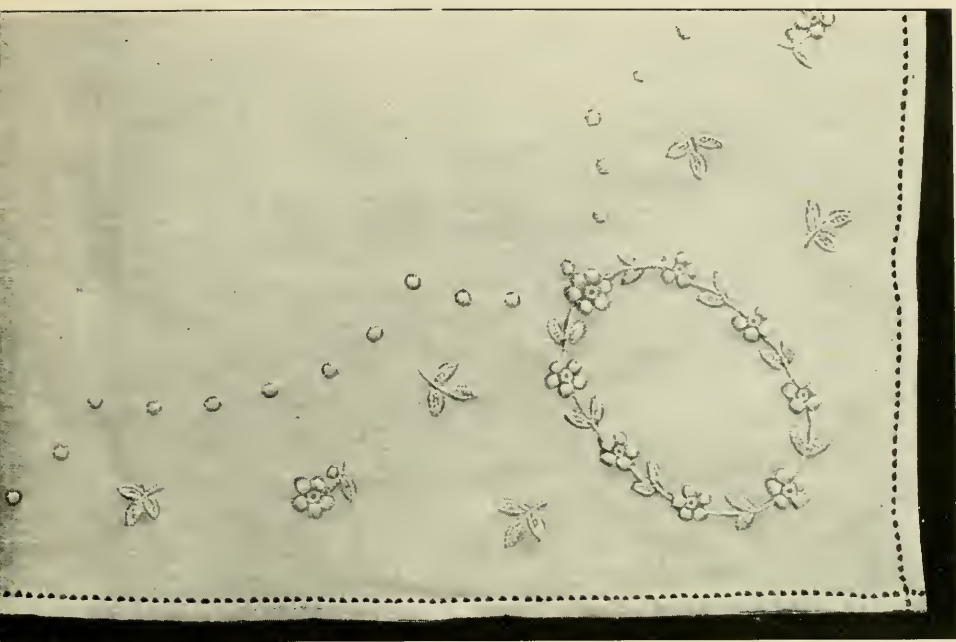


Neck-band worked in satin stitch and buttonholing with the *Coton à Broder Brillanté à la Croix*, C.B n° 35.

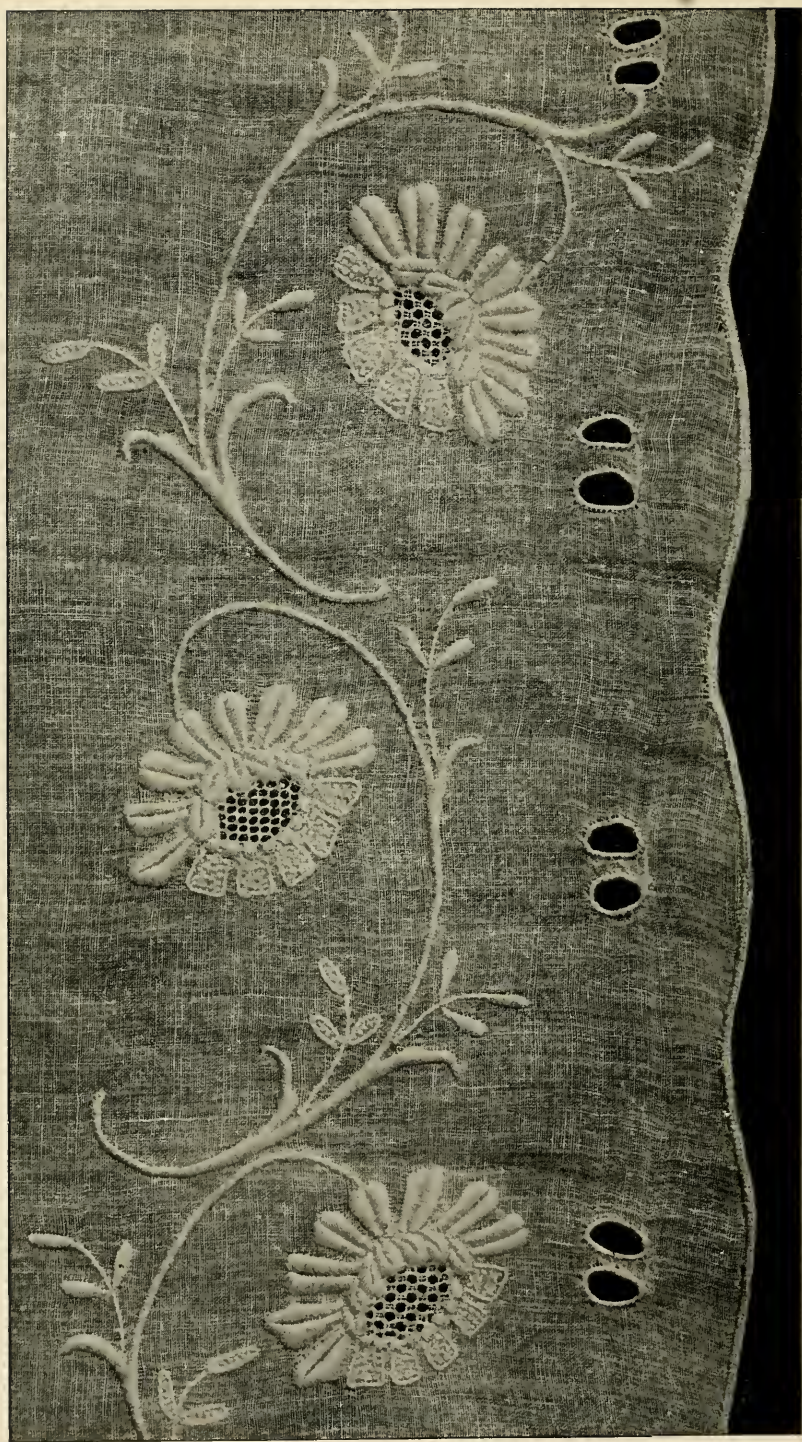


Collar worked in eyelet work with  
the *Coton à Broder Brillanté à la Croix*, C.B n° 35 or 40.





Handkerchiefs worked in satin stitch with  
the *Coton à Broder Brillanté à la Croix*, C.B n° 50.



Sprays embroidered in satin stitch with rice stitch and open work with the *Coton à Broder Brillanté à la Croix*, C.B n° 40.



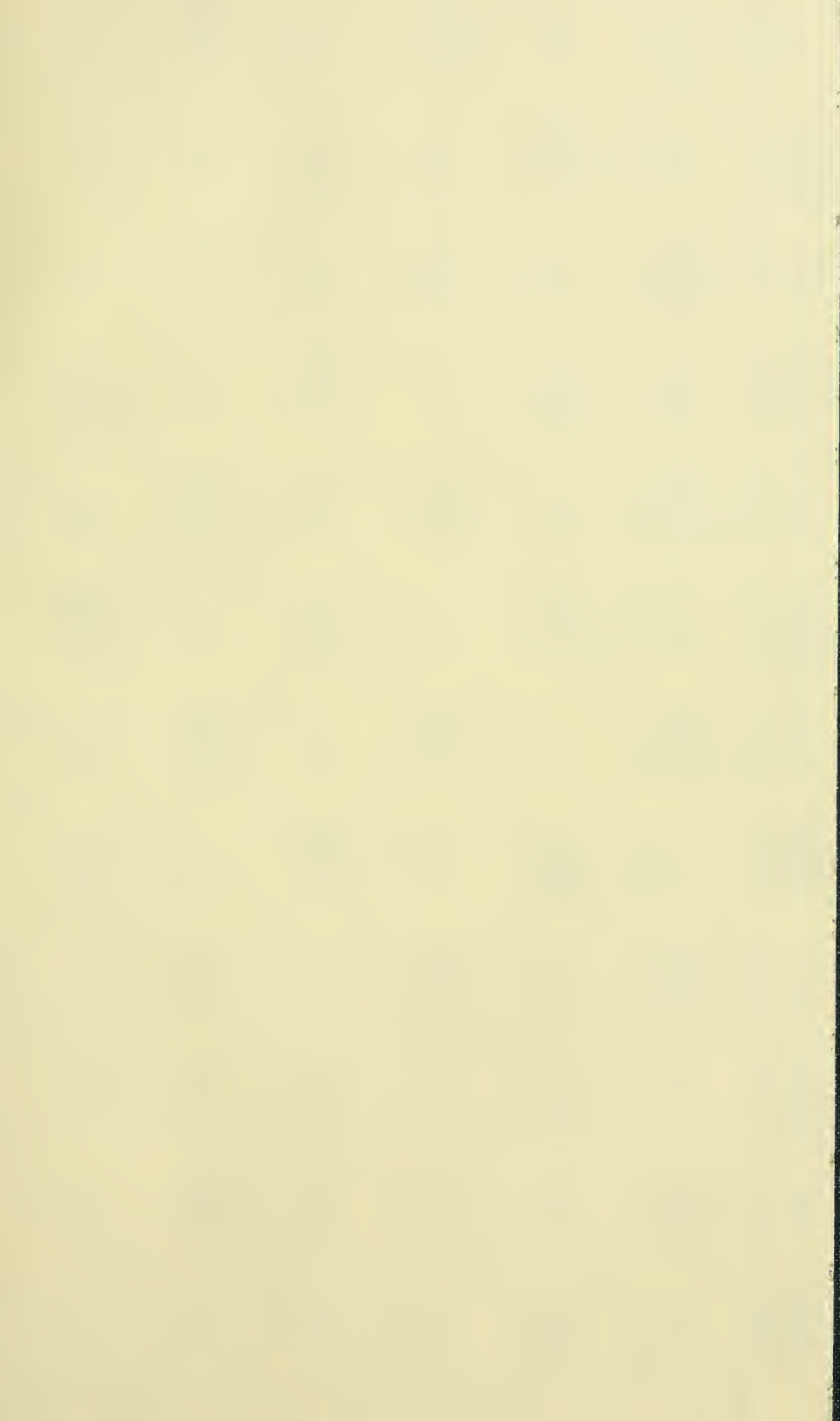


Collar for children worked in eyelet work and satin stitch with  
the *Coton à Broder Brillanté à la Croix*, C-B n° 30.





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